TE ROPU HANGA KAUPAPA TAONGA MUSEUMS ASSOCIATION OF AOTEAROA NEW ZEALAND

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N.Z. Museums Journal

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Pouring concrete beams during recent restoration
Carnegie Restoration Committee Collection Photo

N.Z. Museums Journal

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The Association provides advice, training, information and networking to museums and related organizations in Aotearoa New Zealand

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JENNY BARCLAY ASSOCIATE DIRECTOR, NATIONAL SERVICES

I am very pleased to announce that **Jenny Barclay** has been appointed to the position of associate director, National Services. Ms Barclay was the unanimous choice of the search committee consisting of Cheryll Sotheran, Cliff Whiting, Bill Tramposch, and Elizabeth Hinds of the Otago Early Settlers Museum and member of the Advisory Committee for National Services.

Ms Barclay is currently the director of the Centre for Continuing Education at Victoria University of Wellington. In this capacity she and her staff oversee programmes in the following areas: general studies; Maori continuing education; and continuing professional development, to name a few. Liaising with community groups, faculty and iwi is a regular aspect of her duties. Prior to this assignment she has served a very successful tenure as dean of the Faculty of Community and Cultural Studies at Nelson Polytechnic. In addition, she has been employed as convenor of the Girls' and Women's Section, Policy Division, of the Ministry of Education and was also an education officer in the Continuing Education Division of the Department of Education.

Jenny is a graduate of Massey University where she received a BA (with honours) in History. She has also attended Palmerston North Teachers' College where she received a Diploma in Teaching in 1975.

Her extensive experience in national education schemes, her proven ability to build consensus among diverse groups, her experience working with iwi, as well as her prodigious skills in developing policy and staff while implementing successful programmes have recommended her very highly for this important appointment. In addition, it was clear to the members of the Search Committee that Jenny also brings a strong passion and a vision to her work, and this observation consolidated our support for her application.

Jenny will begin work on 19 August and will oversee National Services while also working with her staff to facilitate the development of the nascent and allied extension services effort within the Museum of New Zealand

Bill Tramposch
Director of Museum Resources
Article from Panui No. 336

What is the Government doing in culture?

Address by Christopher Blake, Chief Executive, Ministry of Cultural Affairs, at the National Library, 20 June 1996

Play: *Ancestors* from *SOUNDS - An Evocation of Tahuahua Queen Charlotte Sound* (Compact Disc CD SLD-83 Kiwi Pacific Records NZ Composer Edition/ Auckland Wind Quintet).

E nga iwi, e nga reo, e nga karangatanga maha o nga hau e wha, tenei te mihi atu ki a koutou katoa.

We have just heard how the Ancestors of Tahuahua in Queen Charlotte Sound have spoken to me. They called, as you heard, with the conch shell of their Pacific homelands. They stamped out the rhythm of a haka. They were also the call of the french horn, the rhythm of the allegretto of the seventh symphony of Beethoven and an ensemble of instruments perfected in Europe over a period of more than three centuries. This is a depiction in sound that could not be created anywhere else in the world - it has a unique quality of expression which can be found within the creations of New Zealand artists in any media or discipline. A New Zealand culture? Yes. I certainly think so and believe that it is not a question that needs to be asked.

My reasons for starting this talk with a piece of New Zealand music is to both demonstrate the answer to this question and also to illustrate one aspect of my particular relationship to New Zealand's cultural life. I am here today in three capacities: like everyone here, I'm a consumer of the arts - an audience member, a reader, a visitor to museums and galleries. I'm also a practitioner, a composer: it is an important and significant part of my life and one which I am continually exploring as I grapple with the implications of being an artist at this particular time and in this particular place. This year my medium has been the symphony orchestra with new works for the New Zealand Symphony Orchestra and Auckland Philharmonia Orchestra. However, I'm also a public servant, a bureaucrat - it is what I do for a living. I have been Chief Executive of the Ministry of Cultural Affairs since its inception in 1991. By that time I had established a career as an arts administrator. I was Manager of Concert FM, before that General Manager of the Auckland Philharmonia for six years - that's about as far back as I care to go.

My point is that, long before I came to head the Ministry, I was deeply committed to the *publicly funded* cultural sector. Whether as an artist, an administrator or as a policy advisor I am qualified to address the theme I've chosen for this talk: the nature and benefits of government intervention in the cultural sector

I will keep freely swapping my three hats - of consumer, artist and bureaucrat. But it's in the last capacity - as the chief policy adviser to government on the cultural sector - that I will have the most to say.

Perhaps I should explain - or excuse - my use of the term "cultural sector". Like a lot of jargon used in government, it sounds cold. But, like *some* of that jargon, it's also convenient. The "cultural sector" is a part - a sector - of the economy, of the country's activities and resources considered as a whole. Unlike, say, agriculture or manufacturing, the measurement of this sector is in its early stages. It is arguably resistant, in a way that those activities are not, to a final, thorough measurement. Nevertheless, the cultural statistical framework developed by Cultural Affairs and Statistics New Zealand is starting to fill in the picture.

We know, for example, that, in 1994, over five per cent of all businesses belonged to the cultural sector - and that the number of these businesses had increased by more than thirty per cent over the previous five years.

We know that, in 1991, over 50,000 people - or four per cent of the work force - were in paid employment in cultural industries. A further 19,000 were estimated to undertake voluntary work in the cultural sector each week - and they tended to work longer hours than other kinds of volunteer!

And we know that, in 1993/94, New Zealanders spent a total of $1.570 billion on cultural goods and services, an average of $26.60 a week per adult.

Such numbers may be prompting two questions in your minds. First, how much support from the government does all this activity really need? And, second, aren't the things that make the cultural sector valuable to our national life those very aspects that cannot be quantified?

Attempting to address both questions leads us directly to the theme of government intervention.

For it is quite true that a lot of activity in the sector survives - indeed, thrives - without the benefit of government support. For example, $38 million was spent by New Zealanders in 1994 on hiring videos. Around thirteen million movie tickets were sold in that year. However, most of those videos and movies were not made in New Zealand: they were made in Hollywood by a massive commercial industry not in conspicuous need of government subsidy.

The fact is that, over the past five or six decades, New Zealand governments have come to recognise important non-commercial areas of our cultural life that, for reasons partly to do with the total scale of our economy and the size of our population and partly to do with the nature of these activities, we simply cannot hope to enjoy without government intervention: professional performing arts companies, institutions with the resources to care for our material heritage, well trained practitioners, a film industry of our own - and much else.

We look to government to provide us with a police force, public schools, a public hospital system, whatever view we take of the *structures* that government adopts to provide them. Realistically, we also have to look to government, however it chooses to intervene, if we are to continue to have symphony orchestras, or a national museum, or the professional artists and performers whose work enriches a mature culture. In a total market the size of New Zealand's, the opportunity costs of pursuing an artistic career are simply too great without the prospect of some government support. Indeed, a certain degree of government intervention is considered necessary in all developed countries.

The term "government intervention", in any discussion that touches on economics, may have an unwelcome sound for some of you. It may suggest foreign exchange controls, price freezes, targeted assistance to industry - all those things whose removal from our lives is still tirelessly celebrated in newspaper editorials. However, of the words that the language affords to describe what government does in the cultural sector, "intervention" is both useful and accurate. I have briefly suggested some of the economic reasons why this should be so.

One of the oldest of our government interventions, the New Zealand Symphony Orchestra, reaches 50 this year. The much publicised financial woes of the Orchestra in the past year provide an illustration of how difficult it can be to achieve the necessary balance of government subsidy, box office income, corporate sponsorship and artistic excellence. It is especially difficult in a period when government spending is under tight restraint. What has remained constant over this period is the assumption by government that it does have a role to play - that it will continue to intervene.

If we agree that government does intervene in the cultural sector, we should note that it intervenes in a certain way and that there are other kinds and degrees of intervention which are not practised in this country. Without embarking on a detailed international survey, it is worth making a few broad comparisons.

Professor Mark Schuster, one of America's leading academic analysts of the cultural sector, has anatomised the various ways that a government can act to foster a nation's cultural life. It can establish a large government department that in turn directly administers many of the nation's cultural institutions - its museums and performing arts bodies. This is a familiar European model, whether in capitalist France or, until 1989, the communist states of Eastern Europe. It tends to be accompanied by a grandly articulated assertion of the nation's cultural direction and identity, while avoiding the extreme of xenophobic nationalism.

At the other end of the spectrum, there is the approach of the United States where, as Professor Schuster observes, "government intervention in any sector of . . . society is generally thought to be a matter of last resort". A suspicion of central government is deeply entrenched in the national culture and is reflected in the fact that the National Endowment for the Arts - the nearest American equivalent to Creative New Zealand - is permitted only to fund projects. It cannot provide ongoing operating grants to any organisation, and indeed its very existence has been the focus of intense political debate in recent years. (It survives for the moment, though with substantially reduced funding.)

The result is that American cultural institutions rely far more heavily on private income than their European counterparts. By private income we should understand not corporate sponsorship, though that of course exists in America and is growing, but contributions from private individuals which, in Professor Schuster's words, "are the predominant source of private support" for the American cultural sector. Cultural institutions like museums or opera companies tend to be private trusts; they often rely on foundations established with private wealth. The survival of cultural organisations is thus dependent on America's long tradition of private philanthropy and the great concentrations of wealth and population that gave rise to it.

Elsewhere in the English-speaking world a third type of intervention is favoured. This is the provision of ongoing funding through what is commonly called the "arm's length" model. Its classic instance is the post-war creation of the Arts Council of Great Britain, but it has since become the dominant model for government intervention in Australia, Canada and New Zealand. Most of you will be familiar with the way it works here, and I will sketch it only briefly.

It involves the establishment, usually by Acts of Parliament, of publicly funded institutions with a prescribed role to play in the cultural sector. The governing board of the institution is appointed by the government. Within the limits of its statute, it then becomes responsible for its own policy development, planning, human resources and day-to-day administration. It is owned by government but it operates *at arm's length.*

It may be a relatively self-contained organisation, such as the Museum of New Zealand Te Papa Tongarewa, with its own cultural "product". Or it may be primarily a distribution agency, such as Creative New Zealand, allocating assistance to specific projects, companies and individuals - again, at arm's length from government. Competing applications are considered by the mechanism of peer assessment - panels, with short-term membership, whose personnel has expertise within the applicant's discipline. Government control of the content of the work that is funded is limited to the general application of censorship or libel laws.

I should point out that government's ownership of these arm's length institutions is not affected by the fact that the majority of them have come increasingly to depend on Lottery Grants Board funding, and less on funding from tax revenue

A government may intervene in ways that are still more indirect. It can, for example, make use of the taxation system, commonly by offering tax deductions on charitable donations. Here the government "intervenes" - if that is still the right word - by forgoing revenue. Professor Schuster makes the point that tax incentives produce the best results for the cultural sector in countries, like the United States, with a predisposition towards private giving. Our preferences in the matter of cultural funding are, as he says, themselves cultural.

Other kinds of tax incentives, such as those that might encourage investment in the cultural sector, are not currently favoured in this country, though they have been available in the past - and were made use of, with mixed artistic results, by the film industry.

The variations on the theme of revenue forgone are many: sales taxes like GST can be adjusted to favour cultural products or services - or even to favour new works, as in France. Conversely, revenue can be *raised,* within the cultural sector, to produce a form of cross-subsidisation from commercial income to activities considered as requiring government support. In Italy, France and Canada, for example, a tax on movie tickets is used to assist the domestic industry. A levy on blank audio tapes has often been proposed here as a form of compensation to the recording industry for home taping.

Again, this kind of dedicated tax is not favoured here: the broadcasting fee can be regarded as something different - as, for example, a partial form of "user-pays".

There are other permutations and sub-models of intervention that could be discussed. One could mention the way that governments intervene through regulation - by, for example, securing the intellectual property rights of the cultural sector. My point is simply that, in intervening in the sector, New Zealand governments have followed a certain path, and that it is not the only path. A different approach, or a combination of approaches, is possible.

Our long-standing dedication to the arm's length principle is reflected in the government's decision five years ago to establish the Ministry of Cultural Affairs as a policy ministry. Though the discussion paper that preceded its establishment presented the option of a European-style "super-Ministry" with direct funding responsibilities, few voices were raised in favour of it. The trend of state-sector reforms over the past decade, with policy advice being clearly separated from the delivery of services, has reinforced New Zealand's attachment to intervention at arm's length.

In setting up the Ministry government also opted not to, so to speak, put everything under one roof. There are several government departments that carry out important cultural functions. The National Library is one of them. Others include Te Puni Kokiri, the Ministry of Commerce, with its broadcasting responsibilities, Internal Affairs, the Ministry of Education and the public education system as a whole.

The *funding* for the sector that is controlled by Cultural Affairs goes to just four key cultural institutions owned by the government: Creative New Zealand (officially known as the Arts Council of New Zealand Toi Aotearoa), the New Zealand Film Commission, the New Zealand Symphony Orchestra, and the Museum of New Zealand Te Papa Tongarewa. In addition, the Ministry administers an annual grant to the privately run New Zealand Film Archive. It is also currently managing the government's contribution to Auckland Institute and Museum's refurbishment project.

Nevertheless, although my Ministry is responsible for only a part - though an important part - of the cultural sector, it has a mandate from government to consider broader questions. One of these is the development of "co-ordinated Government policy in the cultural sector". In other words, the role the Ministry can play is not restricted to the parts of the sector for which it has direct financial responsibility. There is an opportunity for leadership here which, now that our establishment phase is securely behind us, we are able to realise.

The project I wish to spend some time talking about today is what we are calling a cultural framework. This is a working document that, to date, is the product of discussions within the Ministry itself, and the input of our Maori advisory group. We are continuing to discuss and refine its contents - it's very much a work in progress. It mainly consists of a set of four principles intended to explain the benefits of government involvement in the cultural sector, and to make explicit the basis on which government makes policy for the sector. These principles serve to state the desired outcomes of policy against which new initiatives can be tested. If recognised by government they could apply not only to the activities of the Ministry of Cultural Affairs but to all departments with a role to play in the cultural sector.

Before going on to discuss these four principles and their implications for policy I should say a few words about the reason for developing them. If we survey the history of government involvement in the cultural sector, we find that, at one time or another, governments have responded to a perceived need by establishing a programme or an institution: a Literary Fund, an Arts Council, a Film Commission, and so on. It is clear that successive governments have considered intervention in the sector of this kind to be desirable.

Yet, as the preface to the draft cultural framework argues, it is difficult to discover a consistent, articulated rationale behind the investments, great and small, that New Zealand governments have made in the cultural sector. The government-supported cultural sector has developed in a rather haphazard fashion. For example, the fact that New Zealand has, over the past eighteen years, developed a feature-film industry capable of continuous production - after decades of isolated efforts - has much to do with the government's decision in the 1970s to establish the New Zealand Film Commission. The government at that time also gave the Commission a statutory duty to support the archiving of New Zealand's existing film heritage. However, the actual establishment of a Film Archive that would start the huge and belated task of conserving a body of work on film dating back to 1896 was a private initiative - and, as noted, the Archive remains a private organisation today, with a modest level of support from government.

So we have lacked a set of "first principles" - a vision of the desired outcomes of policy - that would allow gaps and anomalies to be more easily recognised, and that could provide some rationale for the division of labour between public and private endeavour.

Our intention in framing such a set of principles is that they will be specific enough in their wording to be of immediate use, while remaining broad enough to apply over time not only to the kinds of models we are used to, but to a range of different interventions.

Looking at these principles for a few minutes may help at last to answer the second question I posed at the start: what can be said about the intangible, unquantifiable benefits of having a cultural sector?

The mission we have put at the head of our draft framework attempts, in the broadest terms, to identify these benefits. The mission is:

to increase New Zealand's creative and intellectual potential and sustain and develop the nation's cultural heritage.

We have also developed some definitions of the terms "arts", "cultural heritage" and "the cultural sector" that are intended to apply to the use of these words within the framework, whatever value they may have outside it. The four principles are intended to translate the mission into four equal and interdependent outcomes. In the order in which they currently appear in the draft framework they are

the Principle of Nationhood
the Principle of Citizenship
the Principle of Quality of Life
the Principle of Excellence

Each principle is attached to the statement of a benefit that New Zealanders are regarded as entitled to expect from cultural policy, and of the role of the government in ensuring that the benefit is received. In this respect the framework can be read as a cultural "bill of rights".

Of the four, I would like in particular to dwell for a few moments on the Principle of Nationhood, because it raises questions that are important to me as a practitioner, a consumer and an advisor to government: what is national identity, and what role can government properly play in fostering it?

The statement that heads the Principle of Nationhood refers to "the contribution of our evolving cultural heritage to New Zealand's national and international identity". The idea informing this principle is that what we call our cultural heritage is not only the nation's past accomplishments but a shaping force for the future. Our heritage, as the framework puts it, provides a context and an impetus for contemporary developments in all areas of cultural activity. And of course our cultural heritage is extended and enriched by what is created now.

Out of this dynamic process comes something called "national identity", the unique combination of qualities by which we define ourselves in the world. I am not talking here about *nationalism*, which is a

particular programme in politics or in the arts. (Its role as a force in our politics has been much in discussion recently.) Nationalism in cultural life can be a positive, revivifying force. In my own field of music I think of composers like Dvorak or Bartok who explored their own native folk traditions, and so enriched their own musical language. This self-enrichment is evident in our own music - both that of our human inhabitants and the unique soundscape of the land - in this case the denizens of our New Zealand bush.

Play: *Dusk* from *SOUNDS - An Evocation of Tahuahua Queen Charlotte Sound*
(Compact Disc CD SLD-83 Kiwi Pacific Records NZ Composer Edition/ Auckland Wind Quintet).

In popular music, too, it's easy enough to find examples of a creative nationalism, where overseas influences are blended with local elements to produce something distinctive. One thinks of the Pacific reggae of Herbs and other groups, the fusion of African-American styles with Polynesian traditions by rappers from the Hutt valley or South Auckland, or the way that the Flying Nun bands have kept an ironic distance from the European or American trends that influenced them. One way or another, a New Zealand sensibility asserts itself.

But nationalism can also be forced and shrill. As a political movement it can quickly become a force for intolerance - and that is fatal to cultural expression.

By national identity I mean something that is not forced or directed, but which nevertheless has its own inescapable development. It begins with this country's founding as an explicitly bicultural nation. It has evolved through the various efforts of individuals and communities both to preserve a sense of continuity with the past and to find new directions. It continues to evolve.

Of course when we speak of identity we can speak of culture in the broadest sense - broader than the entire mandate of government, let alone the Ministry of Cultural Affairs. The role of sport in shaping our national identity is a huge subject, whose cultural ramifications have been studied by historians like Jock Phillips. But in the area of New Zealand life with which my Ministry is concerned, what is the proper role of government? What should government *do* to foster national identity?

Government's role, our framework suggests, is to provide the means, not to shape the ends. National identity, as I have suggested, shapes itself - cultural policy should not aim to construct it. The role of government is to protect and foster the freedom of artists, to support talent where it can be identified, and to help to establish the infrastructure and environment within which national identity can be expressed and interpreted. Thus, the legislation establishing the Arts Council of New Zealand - Creative

New Zealand - requires the Council to "promote the development of a New Zealand identity in the arts". It does not say what this identity should be.

A democratic state is tested by its cultural policy: will it encourage the full creative and intellectual development of its people, without attempting to prescribe the results of that development? Some of the work funded by Creative New Zealand will test or question our dominant values and assumptions. The Museum of New Zealand Te Papa Tongarewa may present aspects of our heritage in ways that modify or challenge of sense of our own history. There will be successes and revelations; there will be controversies and failures.

The statutory independence of bodies such as Creative New Zealand and the Museum is an essential mechanism that allows for this free cultural development. The Ministry's cultural framework attempts to link this development to the ideal of a freely evolving nationhood. It argues that a nation can only gain from such cultural development, both in the creativity and energy of its people, and in international prestige.

And it is that *international* dimension of nationhood that I want to touch on finally, before moving on to discuss more briefly the other principles of the cultural framework. The theatre director Jonathan Hardy once remarked to me that, before artists can be truly international they must be national. New Zealand's national identity is represented to the world, not only by its business and sporting achievements, its diplomatic stands on certain world issues, but by the work of its artists. And those artists who stand the greatest chance of gaining the world's attention are those who, in the simplest terms, have something to say about New Zealand.

Much is written and said - often quite loosely - about the universality of art. Yet the fascinating paradox of art is that the universal arises out of the particular. We are drawn to writers and artists whose work is deeply rooted in the world they know best. James Joyce's minute recollections of Dublin gave life to the huge mythical shapes into which he poured them; change the time and place and the same principle applies to Keri Hulme. The film of *Once Were Warriors* gained international attention because it looked some of our own worst problems in the face. Viewers in other countries may have been familiar with different problems, but they responded to something that was brave and fully imagined. We have much to gain, both nationally and internationally, from a policy of cultural investment that is similarly brave and unflinching.

The Principle of Nationhood is followed in our draft framework by the Principle of Citizenship. The key idea here is that there is a cultural dimension to citizenship. What is it, we can ask, that makes us

citizens? How do we know when we are enjoying the benefits of citizenship? We expect to be equal under the law, we acknowledge certain rights and obligations. What else do we have the right to expect? The Principle of Citizenship puts forward the idea that, as citizens, we should expect to have within our reach the effective means to maintain or extend our own cultural traditions. It notes the cultural diversity of New Zealand, while identifying government's role as that of adopting the different means most appropriate for ensuring the effective expression of this diversity.

In practice this is what government attempts to do by giving certain functions to the cultural organisations it establishes. So the Arts Council, or Creative New Zealand, is required to "recognise in the arts the role of Maori as tangata whenua" and "to encourage, promote, and support the arts of the Pacific Islands' peoples and the arts of the diverse cultures of New Zealand". The Museum of New Zealand Te Papa Tongarewa must "have regard to the ethnic and cultural diversity of the people of New Zealand, and the contributions they have made and continue to make to New Zealand's cultural life". How these organisations decide to fulfil these responsibilities is largely left to them to determine. In the case of Creative New Zealand, the inclusion of Te Waka Toi in the organisation's prescribed structure provides a framework.

The role of the Ministry of Cultural Affairs in relation to these functions is to advise government on the development of the legislation that prescribes them, and to monitor the organisations' performance in fulfilling them. Again, the role for government is to provide the means; what the Principle of Citizenship proposes is the right of New Zealanders, as citizens, to have access to those means.

Next in our scheme comes the Principle of Quality of Life. Here the focus is squarely on the unquantifiable outcomes of investment in the cultural sector - the complex of individual and social benefits that contribute to our quality of life. The cultural sector is treated as a social resource that brings greater benefits as our participation in it increases. The role of government is to help to provide access to the resources on which the opportunity to participate depends. Again, the language of Creative New Zealand's legislation broadly confers on that organisation the responsibility for carrying out this role. It must "encourage, promote, and support the arts in New Zealand *for the benefit of all New Zealanders*".

The final component of the draft framework is the Principle of Excellence, although it could equally be called the Principle of Full Development. The assumption here is that it should be a fundamental aim of government, in the cultural sector as in education, to enable New Zealanders to realise their full intellectual and creative potential. Exceptional achievement in the cultural sector should be recognised and fostered.

Anyone who has tried to develop policy in the cultural sector will know that there is a perpetual tension between the views of those who seek to promote broader participation for its own sake, and those who are more interested in promoting truly excellent achievement. The pejorative term "elitism" tends to be wielded like a club in the arguments that arise from this tension.

As always in such arguments it is in our interests to be on the lookout for false dichotomies. The best practitioners in any discipline naturally form an elite, though they may not be comfortable with the term. At the same time, a cultural policy that aims at broad participation may in fact stand a better chance of identifying the potentially excellent than one that is more narrowly focused. However, a cultural policy should aim not only to identify the best practitioners but to support and reward them. In any event, we do not need to resign ourselves to pursuing two different goals - participation and excellence - while hoping somehow to spread limited resources fairly between them. As I have suggested, the principles in the draft framework support each other.

I should also stress that the Principle of Excellence is concerned not only with individuals and institutions, but with excellent *projects*. An excellent project may be one that achieves its goal of encouraging wider participation in a particular art-form (for example), though the level of accomplishment of the participants is modest. But we should not shy away from speaking of an obligation to excellent individuals. There is little quarrel in this country with the notion that exceptional potential in sports should be identified and fostered. All sorts of things are seen to follow: a raising of general standards in the sport concerned, a gain in international prestige - to say nothing of the pleasure of the spectators. It seems reasonable, even natural, to us to foster exceptional talent. It seems wasteful not to.

In the cultural sector, too, exceptional talent is rare enough - and important enough for our cultural development - to justify policies that seek to identify and support it.

In fostering excellence in individuals, organisations or projects, government can also provide the means towards the development of the art forms themselves. One of the roles of a body such as Creative New Zealand is to support innovation in the arts - what we could call the research-and-development end of the cultural spectrum. In funding and supporting this activity government is required to display forbearance. As in all research, new directions in the arts may turn out to be dead ends. Some new work may cause initial excitement but fail to make a claim on our longer-term attention. But out of this experimentation our cultural life - and our national identity in its cultural aspects - will continue to evolve.

The Principle of Excellence applies equally to government's role in protecting our cultural heritage. Here excellence manifests itself in various ways: in research that illuminates aspects of the past or the natural environment; in public programmes that enable New Zealanders to make connections between New Zealand's past and their own lives; in practices that maintain the physical integrity of our heritage.

Though it is a compact document, the cultural framework has not been easy to develop. We are now in a position to discuss its contents with the other government departments, including those I mentioned earlier, that have responsibilities within the cultural sector. It will no doubt be further modified and developed by this process. It will then need to be discussed more widely within the cultural sector before, ultimately, it can contribute to the strategic goals of government.

From within the cultural sector the future always looks uncertain. In this election year that uncertainty is only a part of our greater perplexity: just what kind of government are we going to have after October 12th? Without commenting in detail on the cultural policies of the competing parties, one can observe that there is a wide spread of political opinion to choose from on the question of government intervention. In this talk I have deliberately taken for granted the continuation of government's role in the cultural sector. It seems sound and reasonable to do so.
But we should bear other voices in mind, such as that of the commentator Agnes-Mary Brooke, who wrote recently, "That we have a cultural affairs minister is ridiculous." Creative New Zealand, she says, is "an imposition on tax-payers, simply another way of sidelining for 'ordinary people' the choices about whom they would or would not want to support." Creative New Zealand "will distort the normal market response by essentially backing winners and losers", and so on.

Well, I have offered reasons today why government should and does attempt to pick winners while knowing that some will turn out to be losers. I have suggested that, especially in a country of our size, an evident demand for cultural experiences cannot affordably be met in some areas without government subsidy. I have spoken of the value of innovation and research. There is a huge difference between "what people want" and what they will settle for. Government's aim in the cultural sector is partly to *increase* choice, to broaden the range of experiences we may want to share in. Before we know what we want, we need to know what is possible.

Nevertheless, the argument against any kind of government intervention usefully marks a boundary. Perhaps we will cross it with this election. It is more likely, however, that the story of government intervention in our cultural life will continue.

As for the cultural sector itself, I think we can expect a continued growth in variety and maturity, in technical excellence, and in a recognisable national identity. Investment in the cultural sector brings human rewards of many kinds - in critical intelligence, self awareness, self confidence, psychological health. It fosters a high level of creativity in *all* fields, not only those normally thought of as "cultural". And it will, over time, help to produce a more tolerant, diverse and generous culture than the one some of us grew up in - one in which both our individuality and our sense of community are strengthened.

I will conclude by maintaining my use of music as a proxy for the cultural expressions of New Zealand artists. For many audience goers - this country is exemplified by this piece of music - and I quote the commentator William Dart. 'There is something quintessentially New Zealand in the cool flute lines of the opening bars and the stirring string motif that follows ..... a style which has its own craggy colonial individuality.' The work, the performance and the CD are the products of intervention going back over 50 years. In their turn they are one of the ways in which we can understand ourselves as New Zealanders - I close with an excerpt from the Aotearoa Overture of Douglas Lilburn performed by the New Zealand Symphony Orchestra.

Play: *Aotearoa Overture* (Compact Disc CCD 1073-2 Continuum NZ Ltd, NZ Composers/New Zealand Symphony Orchestra).

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Liaison Services Review Recommendations

From *Review of New Zealand Museums Liaison Services* by B.P.F. Smith O.B.E. 1995

1. PROCEDURAL

1.1: That the Liaison Review Working Group (LRWG) receive this report and consider its recommendations.

1.2: That LRWG consider how this report, in such form as it sees fit, is made available to the museums sector, the funding bodies, ministries, local authorities and such other organisations or institutions as is appropriate.

1.3: That public recognition be given to the major contribution made by the Museums Liaison Service, the host museums, and the Lottery Environment and Heritage Committee to the welfare of the museums of New Zealand; and thereby to the people and the communities of New Zealand; and to public relations and the tourism industry.

1.4: That until such time as any new structure for delivery of museum services is established, the existing contracts of employment of liaison officers be maintained, and they be kept informed of proposals for change.

2. POLICY

2.1: That LRWG establish as the primary basis of determination of needs of museums of New Zealand the identification of the location, condition, and level of care of objects and collections of regional and national importance. This knowledge will guide the identification of the true needs for services to museums.

2.2: That LRWG recognise there are important contributions which the museums of New Zealand, small and large, make to social, cultural and community life. The sustaining of museums with this purpose represents an important rationale for providing them with necessary services.

2.3: That LRWG use 2.1 and 2.2 as the rationale for the argument for, the structuring of, and the delivery of services to New Zealand museums i.e. for the development of national policy.

3. STRUCTURAL

3.1: That a Museums Service be established, to deliver appropriate services on a regional basis in accordance with a national policy, and to replace the existing Museums Liaison Service.

N.B. It is suggested that "regions" might be interpreted as five areas comprising : Northland/Auckland (90 museums); Waikato/Bay of Plenty/Taranaki/Hawkes Bay (81); Wanganui/Manawatu/Wellington (91); Nelson/Marlborough/Canterbury (89); and West Coast/Otago/Southland (99).

3.2: That the Taonga o Aotearoa National Service of the Museums of New Zealand Committee (ToANS) accept responsibility for the development of policy for museums services in consultation with the museums sector, for procedures for its implementation, and for base funding of a Museums Service.

3.3: That LRWG and ToANS consider the following options for implementation:

3.3.1: that ToANS sets up a centrally-located Museums Service, which develops policy In consultation with the museums sector, develops resources, and employs staff to utilise those resources for the benefit of museums and in accordance with priorities determined under policy;

or 3.3.2: that ToANS be the funding source and policy committee for a Museums Service. That ToANS contracts the delivery of services, in accordance with its policies, to regional museums which bid to supply such services.

or 3.3.3: that five regional museums be invited to offer museum services as independent agencies, but in accordance with policies developed by them in collaboration with ToANS. That funding for these regional services continue to be by application to LEH, with an agreed contribution from the regional museum. That ToANS be the third funding party, contributing resources, or resource support, to the Regional Museum Services.

N.B. Any option considered would require full costing, particularly in respect of the contribution to be made by a museum providing services. The consultant does not have access to the requisite information to make any estimate of costs.
Items 3.1 and 3.3.3 would require an additional salary plus support if an officer was to be located within each of five regions.
Items 3.3.1 and 3.3.2 give major funding responsibility to ToANS, and remove the provision of funding from regional museum resources.
Item 3.3.3 requires funding input from LEH, host museums, and ToANS.
Item 3.5 (below) anticipates project-based funding input from LEH, additional to the base funding of a Museums Service from other sources.

3.4: That Lottery Environment and Heritage Committee maintains its present policies for grants to projects which promote, protect and conserve New Zealand's natural, physical and cultural heritage. Its provision of project grants to museums should continue independently of a Museums Service.

3.5: That Lottery Environment and Heritage Committee divert its existing funding for part-support of the Museums Liaison Service to contestable project funding for bids by museums to offer support services. Such bids must align with the policies of and be supported by the Museums Service.

N.B. It is suggested that a support service which could be offered by any museum would be made available through a Museums Service, which would hold the responsibility to determine where the service was delivered. The Museums Service would usually decide this on the basis of applications from museums for assistance. A museum offering a service would define the form and extent of delivery and build this into its bids for funding from LEH. Such support services would be additional to, and separate from base funding of a Museums Service.

4. PROFESSIONAL

4.1: That LRWG, in association with ToANS, the Museum Directors Federation, the Museum Education Association, and the Museums Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Taonga:

4.1.1: define priorities for services to New Zealand museums and/or other heritage institutions, such priorities to be observed by any government/LEH funded organisation or institution contracted to deliver services.

N.B. Priorities which emerge from the review process include:

the identification and care of objects and collections of regional and/or national importance wherever they may be located; the provision of resources and expertise which enables proper care of such objects and collections; the provision of resources and expertise which facilitates

access to, and interpretation of such objects and collections by New Zealanders and overseas visitors;

the provision of education and training which assists the staff of museums to maintain professional standards of operation;

the development of productive relationships between museums, the museum sector, and local authorities and other government agencies which contribute to or benefit from the museum industry.

the provision of information and advice to all in the museum sector.

the sustaining of museums ability to contribute to the social, cultural and community life of New Zealanders.

Such priorities must be seen in relation to an overall bi-cultural policy.

4.1.2: define a set of guide-lines which assist all museums to identify their operational status and quality of performance, to develop policy, and to set goals, and develop strategies for their accomplishment.

N.B.[i] The MDF project "Developing Performance Indicators in New Zealand Museums" is acknowledged in respect of 4.1.2.

[ii] It is suggested that evidence that a museum has identified its needs and defined policy and procedures related to those needs, may form a sound basis for setting priorities for service provision. It is suggested also that 4.1.2 is an appropriate action before any process of registration of museums is considered.

4.2: That LRWG acknowledges the contribution which many small museums make to the life of their cultures and communities, and that it gives consideration to the ways in which such museums may be assisted and sustained.

N.B.[i] Such museums may not make many demands of the liaison service and might not appear to be a high priority for professional services in the future. However, they benefit from the existing Museums Liaison Service for its availability in time of need or emergency, for its facilitation of local support networks, and for the provision of information, advice and referral. An option might be to encourage some regional museums, as well as what have been the host museums, to seek LEH funding to develop a local information, support, and advisory service.

[ii] Local authorities' existing support to many museums is acknowledged. It is suggested that a Museums Service works with local authorities to encourage forms of assistance to museums. The allocation of funding by Creative New Zealand to local authorities and other providers for the benefit of district arts activity may be one model.

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Rebuilding the Past

Preserving local heritage can be a difficult and sometimes frustrating task. Despite a growth in the preservation, restoration and interpretation of historic buildings and sites and an increasing awareness of heritage issues we continue to lose irreplaceable pieces of our history. It is therefore especially pleasing when a building of significant historical value to a small community can be rescued. One place where such an achievement is proceeding is in Hokitika where a category 2 building, usually referred to as the "Carnegie Building", is being restored. When completed this building will function as part of a grand new complex for the West Coast Historical Museum.

Hokitika has a museum tradition which extends back to the earliest pioneers who first began collecting and exhibiting minerals, timbers, and other natural history specimens soon after the town was founded in 1864. The mountains, forests, waterways and coastline of the West Coast proved to be ideal places for collecting such specimens.

In the 1870s the Westland Institute was founded (incorporated with the New Zealand Institute in 1874) and set about further developing the museum collection in Hokitika. One newcomer in 1874 expressed pleasure at having visited the Hokitika Museum but thought that it suffered from a "lamentable deficiency" in its lack of descriptive labels.• The museum collection was housed on the upper floor of the Town Hall in conjunction with the town library and remained there until the early 1900s when a new town library and museum building - the Carnegie Building - was constructed.

The building of Hokitika's Carnegie Free Public Library was made possible by Scottish-American philanthropist Andrew Carnegie. Carnegie established over 2500 libraries throughout the world, eighteen of which were in New Zealand. Twelve of these still exist - Onehunga, Thames, Cambridge, Marton, Dannevirke, Westport, Hokitika, Fairlie, Timaru, Dunedin, Gore and Balclutha. Those in Hamilton, New Plymouth, Hastings, Levin, Greymouth and Alexandra have been lost.• Hokitika's Carnegie Library is thought to be one of the grandest of these and Andrew Carnegie donated £2000 to its construction. Designs were invited from architects throughout New Zealand and that of Nelson architect A. R. Griffin was selected. The foundation stone was laid on 9 November 1906.

Unfortunately the design was grander than the £2000 would allow. Of the six tenders received for the construction of the building the lowest was £2824-4-0 so the architect was asked to modify the plans to help reduce the costs. Alterations to the original design included reducing the height of the walls by two feet, reducing the plan dimensions by four feet, and the removal of some of the decorative features. This created a little bit of an up-roar however. The Council was forced to concede and instructed the architect to return to the original design as much as possible.•

Thus by the time it had been fitted out and furnished the cost of the building was around £3000. The Hokitika Savings Bank came to the rescue with some of the shortfall but it was still not enough. The committee had to return to Carnegie for another £500 which he finally agreed to.

The finished product was seemingly worth the cost overrun. The building was described by one authority as the finest building architecturally on the West Coast. Some of its most striking features included the handsome portico supported by massive Corinthian pillars at the entrance and the parapets which decorated the rooftop. The entranceway had a transom and fanlight which was glazed with Murmanese glass, and coloured lead lights surrounded the inner doorway. The rooms were fitted with high patterned metal ceilings and tall

windows which again had coloured fanlights at the top. All the rooms also had an ornamental dado of picked red pine around the walls.• This magnificent building was officially opened on 24 June 1908 with a gold key.

In the new building it was hoped to create a wide ranging and popular organisation. The library's holdings were already being enlarged. The small (yet "excellent") museum collection would have more space to grow and a wider range of artworks could be collected. Some thought the building could also serve as a Tourist Bureau. Unfortunately however the chance to capitalise on the tourist potential was not seized by the local authorities.• It is fitting then that the restored building will enable the development of the museum's archives and reference library, provide additional space for the museum's collection to be displayed and stored, allow the display of artworks and other temporary exhibitions, and help promote tourism.

Despite the creation of this new home for the museum in 1908 its future was not assured. From 1946 the museum was forced into recess because the museum room in the Carnegie Building was commandeered by the Town Clerk (who had vacated the aging Town Hall and needed the room for a new office). Thus the Carnegie Building was stripped of much of its museum collection at this time. The building also lost a large part of its character when the decorative parapets on the roof were removed because they were considered to be an earthquake risk. These features will be recreated so that the building's imposing edifice is returned to its original state.

The modern version of the West Coast Historical Museum dates from September 1960 when the museum room was re-opened in the Carnegie Building. It was hoped that this return to the Carnegie Building would be temporary if ideas for a new museum complex on an adjoining site could be realised. This move towards revitalising and expanding the museum was inspired by the efforts of Mr Bob Drummond. However the dream of a new facility did not become a reality until nearly fifteen years later and unfortunately Bob Drummond was no longer around to see his dream come true.•

It was 1973 before the museum's new building was completed and officially opened. When the public library also moved to new premises the Carnegie Building became used for storage only. Now that the building was no longer occupied it was beginning to deteriorate even faster. The once magnificent building took on a rather sad and dilapidated appearance.

In 1988 an organisation called Heritage Hokitika was launched which aimed to develop a heritage area based around the town's river frontage. Two buildings were identified for restoration as the nucleus of this heritage area - the former Custom House and the Carnegie Building.• The Custom House was indeed restored and relocated on the redeveloped quayside. The North Tip of the river mouth was also developed. This area now includes a replica of a ship that was wrecked whilst entering Hokitika's river port. This stands as a memorial to all those ships that were lost attempting to negotiate the hazardous entrance to the river. The area also boasts a new lookout structure reminiscent of the signal station which tried to guide ships through the river channel. This area was officially opened in 1995.

The Carnegie Building had not been forgotten either. In 1992 a sub-committee seeking to proceed with the restoration of the building was launched. A structural assessment report was prepared in May 1992. Then in October 1994 a full conservation plan was commissioned with the help of a New Zealand Lottery Grants Board Environment and Heritage grant.

At times the task may have looked hopeless especially when the building was threatened with demolition. However a determined effort kept the bulldozers at bay. Heritage Hokitika has now made the restoration of the building its number one priority and is making serious

efforts to see the building re-established as "the jewel in the crown" of the town's heritage area.

The project has been divided into stages so that construction work can be phased out and each stage completed as funding becomes available. The first stage is to provide a waterproof and earthquake resistant structure which will at least see the building saved from further deterioration. Funding for this first stage of the project has come from the Westland District Council and the Lotteries Grants Board. Stage two will see the main construction work completed including the interior and the link with the present museum building.

The Carnegie Building stands as a monument to Hokitika's lively gold rush beginnings and the enterprising spirit of those early pioneers who formed the town's first reading room and museum. It is also testament to the men of vision who fought for the construction of such a grand new library and museum building. The restoration of this building represents the saving of a link with the past and the providing of an investment for the future.

Article by Peter Read
Museum Officer
Hokitika Museum

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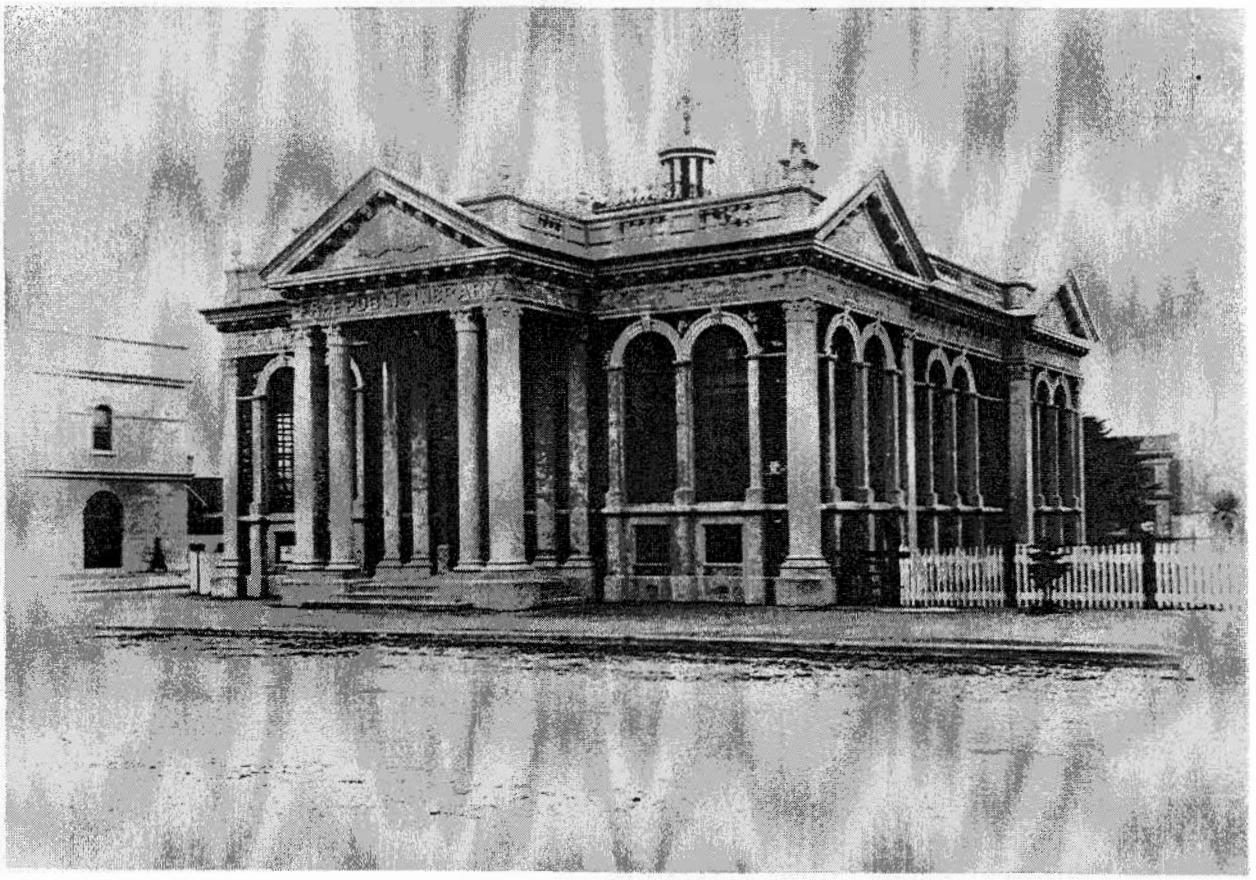
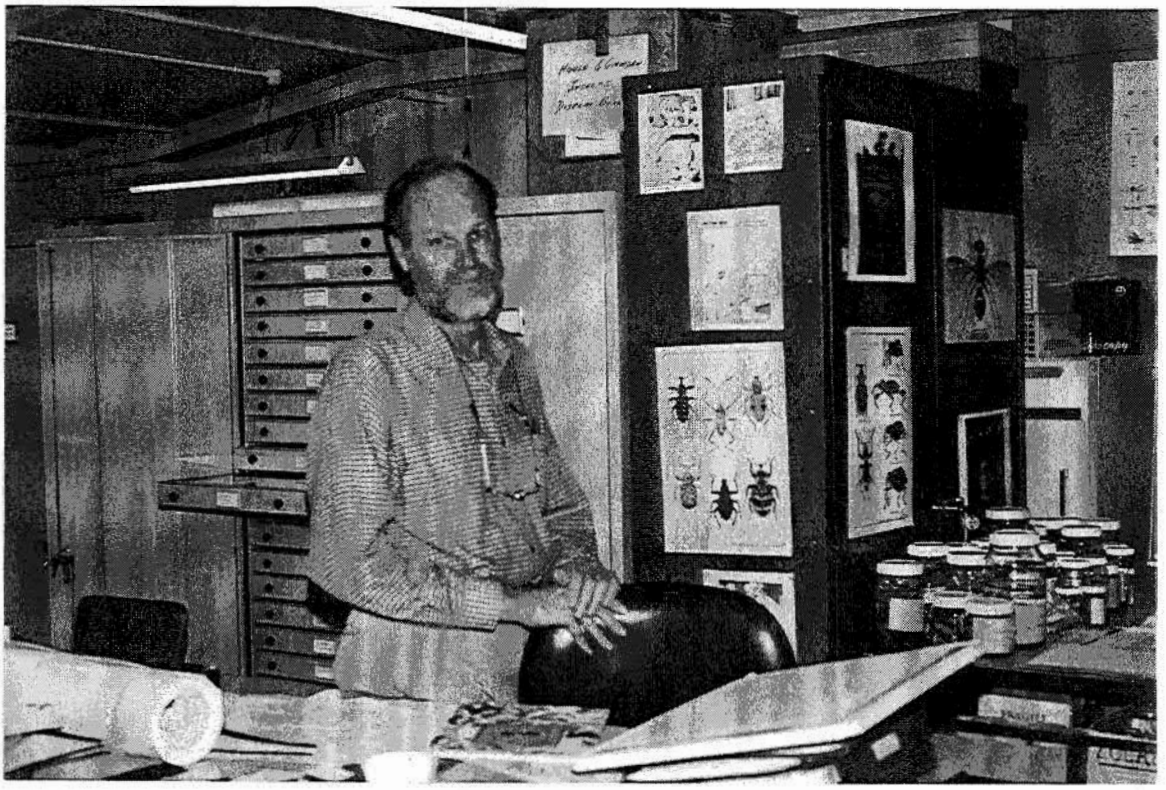
7. ***Historic Places,*** September 1986, p.19.



The Carnegie Building as it looked with decorative parapets *Peter Read Photo*



Dr Geoff Monteith at home in his workspace in the Queensland Museum

Geoff Monteith
from Queensland Museum

A Glimpse of the Curator behind

The Butterfly Man of Kuranda

Reported by Ellen Forch

Bugs, crawlies, bities, stingers and roaches - Yuk !! Hardly the stuff to fire the hearts, enthrall the teachers and wow the audience - yet that is exactly what the curator of Lower Entomology from Queensland Museum, Brisbane has managed to achieve.

Dr Geoff Monteith, a softly spoken, unassuming curator, has managed to raise the public and student awareness of the world of Australian insects in a way which would be the envy of much larger museums with many times the budget. In a recent interview with Geoff, he gradually revealed, in typically understated fashion, the circumstances that led to the high public profile for insects as well as the initiatives and strategies he employed and continues to put into practice.

Entomology at risk

Geoff's initial involvement was spurred by circumstances outside the museum. There is a strong Entomological Society in Brisbane, whose members' livelihoods and activities were being eroded and fragmented by structural changes in government departments. There were threats from within the University sector

as well. The crucial role of insects in tropical ecosystems and agriculture did not appear to be appreciated by planners, managers or the public at large.

While initial ideas to raise the profile of their science included a weekend insect extravaganza, Geoff pointed out that the museum was ideally set up to host a more extended effort. The result was a co-operative entomological exhibition with individual displays contributed by such organisations as the Department of Primary Industries, the Forestry Department, the University and the Medical Institute. Strangely, in this day and age, they didn't need much money. The contributors paid for their part, and some additional sponsorship from commercial firms covered costs. The exhibition ran intensively for one month with live insect exhibits wherever possible. The result was a lively and exciting affair. Geoff remarked,

> "The biological control people didn't have their animals on pins, they had live cultures of them chomping up weeds there for people to see. And the medical people had live cultures of mosquitoes and it just went on and on - and it turned out just to be an enormous zoo. And we had something like 40-50 species of insects there and available for people to see and live cultures. Plus we had lots of stereo microscopes set up linked to video monitors and so on, so people could see better what was going on ..."

Getting the teachers involved

Right at the outset Geoff involved education officer and ex-biology teacher Heather Janetzki and they developed a teacher education programme in entomology. Together they ran a three-hour professional workshop like a fast moving Punch and Judy show. The show was very tightly choreographed with teachers doing about 18 hours worth of activities involving live insects. The whole programme was aimed at getting teachers to the stage where they could overcome any fears they had of handling live animals and introducing them to things they could do themselves back in the classroom. A resource kit was provided with the programme, and for a nominal fee, the sessions became largely self-funding and continued to be over-subscribed.

> "We got such a terrific amount of feedback from teachers. The best reward for us was that when we had run a couple of sessions of this workshop, we would have every other teacher in the neighborhood ringing us up. They had heard how terrific it was and they wanted to go to a workshop themselves next time one was held. And we just had to beat the people off."

Part of the resource kit includes a teachers guide on using and keeping insects in the classroom entitled "Getting a Buzz out of Insects" , while two posters were also developed in-house to accompany this "Living with Insects" exhibition. Later another poster was produced to accompany the "Gargantuans in the Garden" display. The teacher's workshops were originally run as three or four sessions, three or four times a year, but by linking it in with Gargantuans, Geoff and Heather then toured all the capitals in Australia.

Gargantuans from the Garden

Although Gargantuans is owned by the Australian Museum in Sydney, the Queensland Museum had an input into the associated programme and a little into the exhibits. Geoff describes the educational link to the touring exhibition as follows:

"We said - well, you're going to need to have bums on seats when the display comes. Part of your market is school groups - and we have a workshop which is aimed at taking teachers, sitting them down and getting them interested in insects as an educational vehicle. So when you open in each of your new venues on the tour - why don't we go there and run a 3 or 4 days of these workshops that get the teachers in? Give them a 3 hour workshop on insects, get them fired up on insects, give them a preliminary look at the display and the behind the scenes set -up prior to opening. Its a big thrill for them to be able to see that side of the display being set up with all its machinery and cages. That'll get

the teachers all fired up about insects, and over the coming months they are going to bring the children in too. So we went to every capital city and the workshops were funded out of what we charged the teachers. We'd go to a city and we'd get an average of about 150 teachers in say three or four sessions (about 25 per session). It sure was exhausting."

The Butterfly Man of Kuranda

Geoff went on to explain that the Queensland Museum itself was experienced in touring insect displays as a result of an old historic display of insects (the Dodd Collection). This collection of 40 cases was originally put together in 1918 by a private gentleman (F.P. Dodd) for the purpose of educating the Australian public. The collection was later added to by his son, A.P. Dodd, in the 1950s and 1960s. The collection came to the Queensland Museum about 10 years ago.

The Museum put it together as the travelling display, "The Butterfly Man of Kuranda", and the exhibition went to about 26 different centres in Queensland over a period of three years. Geoff and Heather ran workshops at the opening of all those centres on that same basis. In Geoff's own words:

> "I was the curator for the display, so I had to go to do PR stuff about it anyway. My travel fares came out of the display budget and Heather's came out of the workshops. So we were able to be there at the opening in each new town. There were a vast number of props that went with it and that's what made it too - we had all these amazing models and displays and cases of this that and the other. The props weighed 300 kgs, and getting that around was difficult too - so when the display was travelling we just hitched a ride."

Rainforest ecology

Geoff confessed that although the high public profile, the teacher interactions and touring exhibitions were terribly exciting, they finally ran out of "puff". Curators are encouraged to see their jobs as split three ways, collection management, research and public programmes, but strong endorsement for the time consuming aspects of public interaction is not always evident. He has been heavily involved with displays in the past, but is currently cutting back because everything else has suffered a little.

As a curator, his main interest is in a particular group of rainforest insects. However, his general interest in rainforest entomology is such that he gets called upon to comment on wider conservation aspects of rainforests. Much of his funding comes from rainforest management issues, particularly in relation to a couple of large World Heritage Areas in Queensland. World Heritage status comes with joint funding from state and federal governments. Geoff is currently accessing this for insect surveys and generating maps of the distributions of selected species in the wet tropics area. This areas is where Geoff does most of his fieldwork and the external funding helps pay for travel, field assistance, and assistance in mounting the material back at the museum. The commitment to this part of his job comes through strongly;

> "I want to be certain of the groups we're surveying. I do the formal taxonomy, writing boring taxonomy papers and putting long names to the specimens. But one of the spin-offs of this is that we have developed a conservation index for the species. With this survey we have mapped some selected groups of insects totalling about 320 odd species. On the basis of the data we have gathered on them - abundance, habitat, sites they occur at , altitudinal restrictions, etc. we are able to give each species a conservation index - a score from 0-20, depending on how narrow the restricted area is.

> We can now use that index as a means of evaluating the conservation value of any area. So say they want to build a tower on a choice of three mountains - we can now read off the species that we know that occur in that area and give those mountains a different conservation value..."

In addition Geoff pulls in quite a bit of consultancy work. He admits that it's not part of the research plan, in that it is not creating new knowledge, but proceeds from consultancy work effectively almost double his operating budget.

And that's not all ....

Geoff has high school kids coming in for work experience and values their presence. I asked what they did;

> "Well, the collection has a multitude of pretty routine sorts of things to do, like putting labels on specimens, and pinning specimens and making all these little white boxes that all the specimens sit in, and they have all got to be folded up and foam put in the bottom of them. There is a terrific amount of mechanical work. But we try to give them a variety. They don't have to sit here for a week folding white boxes or putting on all these little labels..."

The Reference Centre

During the establishment phase of the Reference Centre Geoff spent many weeks stocking and organising insect material. Now 50 -75 % of unscheduled public inquiries are handled by the staff of the Centre and it acts as an effective filter for the curators. Despite this, Geoff continues to spend time on a daily basis interacting with the public in the Reference Centre (His wife and her colleague job-share the curatorship of the Reference Centre). He maintains several cages of live insects there including a large cage of giant stick insects and a terrarium of giant cockroaches. As our interview drew to a close, I followed him down to the Centre for the daily insect feeding ritual. A passing mother and her child were immediately drawn into the activity and introduced to some of the wonders of insects.

Author's comment

In talking to Geoff Monteith and others in the Curatorial section of the Queensland Museum there are some aspects which struck me as enviable. The commitment to all three aspects of the job (collections management, research and public programmes) was clear. But the spontaneity, degree of autonomy, and immediacy of the actions was refreshing. Income from contract work was reflected in the budget for the immediate work area. Relationships between curatorial staff and exhibitions staff, the Reference Centre and other public programmes appeared to be well developed and functional. The prevailing mood was one of optimism and confidence. An article planned for a later issue will feature Derek Griffin, Head of Community Services at Queensland Museum, and provide more insight into the Reference Centre.

Dr. Ellen Forch is a Museum Studies Graduate currently working as a Consultant and Research Manager (job-share) at The Open Polytechnic of New Zealand. She is also an invertebrate zoologist with a particular interest in science funding and science education. She can be contacted at forch@netlink.co.nz.

Keeping Bugs Away II

PEST CONTROL FOR SMALL MUSEUMS

O.A. (Tony) Clarke

Museum of New Zealand

Te Papa Tongarewa

Revised June 1996

Introduction

Pest control has always presented a major problem for the human race. In recent times our lives have been made easier by the application of modern research developments. We now have baits, pesticides, poisons and methods of fumigation, which are effective and easy to use.

It is not surprising we have the misconception our pest control problems can be eliminated by simply contacting the experts who would apply the appropriate chemicals to eradicate the offending pest.We have developed a mentality that demands if we only think pests may be present we must fumigate everything in the collection "just in case".

We do have a effective ways of eradicating pests but there is a price to pay, this is confirmed by research which has made us more aware of damage caused in the form of hazardous side affects including, tarnishing, staining, and chemical reactions which may alter or even destroy our collections and have the potential for causing damage to human health.

Some chemicals have a major affect upon the environment, increasing ozone depletion and adding to the green house affect.

The ideal would be to eradicate all unwanted pests without resorting to chemicals, but to be realistic this is impossible, we must consider other practical alternatives.

One answer is to develop a programme of monitoring and intervention combined with effective elimination when necessary.

This is where a pest management programme becomes useful.

Integrated pest management

One definition of integrated pest management is "the control of pests using a variety of environmentally sound techniques, in a way that is safe for collections, museum staff and visitors."

Pest management therefore requires a detailed knowledge of habitat and preferred environment that supports the pest, then using this knowledge to prevent establishment and survival.

Because it is impossible to create a completely sterile environment, it becomes necessary to acknowledge an acceptable levels of pest activity. This requires good housekeeping, good sanitation, monitoring, inspection, and modification of habitat. Constant monitoring is essential.

Discovery of an infestation may result in the need for evaluation and treatment followed by education of staff (and maybe public) to prevent recurrence.

By observing evidence of pests and taking prompt action to prevent the pest gaining access and becoming established, we should be able to control any infestation. If an infestation occurs reaction time would be quicker and treatment more effective.

In practice it would work like this; when pests are discovered it may be more effective to monitor activity for a brief period, identify living habits (a nest for example) then eradicate the pest at source by destroying the nest, rather than blanket fumigation which may still not get to the source of the problem.

The basic components of a pest management programme are

1) Good housekeeping
2) Monitoring
3) Inspection
4) Treatment action
5) Evaluation
6) Education

Monitoring

The first and most important consideration is to prevent insects and other pest entering the building.

Quarantine of objects coming into the building is the first priority, a clean sealed space is required for temporary isolation and monitoring. This could be a small room or metal cabinet. The space must be empty with no clutter into which an insect could migrate.

The second line of defence would be for staff using the collections and cleaners working in storage areas to keep watch for infestation and report this immediately it is noticed.

Thirdly baited traps for rodents and sticky traps with a pheromone to attract insects are now considered essential in discovering the presence of these pests.

Once discovered it then becomes necessary to trace the source. This requires an understanding of the building envelope to determine whether the pest is able to build a nest within cracks and holes in the concrete, within timber framing, ducting, plumbing, drainage and many other areas where warmth, moisture, and even food may exist.

Moisture can be a result of poor building maintenance. An examination of the building structure and drainage may reveal dampness which could provide liquid for pests and may lead to mould developing on inside walls and on collections.

I know of at least two occasions where collections required regular fumigation for a recurring mould problem which could not be eradicated. Upon further investigation the cause was found to be dampness within the building structure. The people involved were obviously treating the result, not the cause, of the mould problem.

Dampness often comes from a damaged or poor building structure. To help avoid these problems check buildings regularly, seal cracks, clean gutters regularly, prune trees to provide clearance around buildings and prevent shade, prevent birds nesting in buildings as this causes bird droppings which attract insects. It may not appear obvious but these precautions will help to reduce pests.

Modify the external environment

Preventive conservation requires us to look beyond the obvious by trying to trace the cause of a problem. Examine the building envelope and look at the surrounding area. A surprising number of insects and rodents come from sources outside the building.

- Security lighting attracts insects and moths at night. To avoid this problem it is recommended Sodium lamps be installed rather than incandescent or mercury vapour lamps.[1]
- Birds nest within walls and gutters where their droppings attract insects.
- Avoid plants near the building as these also attract insects by providing food and shelter. Rats, mice and possums use trees to gain access into buildings.
- If possible have a 1 metre gravel path around the perimeter of the building.
- Visitors leave food in the grounds and rubbish bins which attract rodents.
- Discourage visitors feeding birds and animals, also control garbage by emptying bins regularly.
- Keep compost and garden rubbish away from buildings.

[1] Mercury vapour lamps have a very blue light, rich in UV used in artificial sunlamps. Sodium vapour lamps have a yellow light low in UV (used for street lighting).

Modify the internal environment

- Monitor the internal environment to be sure it is stable and below 60% relative humidity (Rh). A moist environment may cause mould, but remember some insects (e.g. silverfish) also like a moist environment.
- Storage areas where rooms are not climate controlled, may become damp and musty. Storage containers have their own internal microclimate which may be moist, remember to inspect containers and contents regularly. Generally, at lower the temperature and relative humidity insects will be less of a problem.
- Is somebody responsible for checking for insects regularly?
- Install sweepers on exterior doors to prevent entry of crawling insects and double exterior doors if possible
- Regularly schedule inspection of holes for evidence of attempted entry by insects.

Fumigation

In 1991 I attended a conference in New York during which a paper was presented by Colin Smith General Manager, Project Development Unit of Rentokil UK

He began his paper by saying *"five years ago the following fumigants were used by Rentokil; Methyl bromide, Phosphine, Ethylene oxide, Dichlorvos, Hydrogen cyanide, Carbon disulphide, Carbon tetrachloride, Sulphuryl fluoride,*

Trichloroethane, Ethylene dibromide, Ethylene dichloride.

Today (May 1991) due to legislative and operational reasons only Methyl Bromide and Phosphine are used.[1]

Although there was no reason to question the safety of the remaining fumigants it was decided to develop a research programme which would identify an alternative fumigant which would be environmentally sound yet effective."

The fumigant chosen was Carbon dioxide which is now used in the UK but cannot be used commercially within N.Z. because it is not registered by MAF as a fumigant.

Carbon dioxide fumigation is available at the National Library of New Zealand. This is possible due to a modification made to their vacuum chamber which was originally designed to be used with Ethylene oxide in the early 1970's (a common practice in those days) but converted (before installation) to Co2 when this substance was banned in the mid 1980's.

At a recent conference on pest control in Sydney, Australia (March 1996) Alex Roach, Pest Control Officer, Australian Museum, said methyl bromide will also become a banned substance for fumigation because of the effect it has on ozone depletion.

This is a good case against blanket fumigation, often collections come into our organizations which were said to be infested because somebody had seen an insect but on further examination none were found - dead or alive.

[1] Rentokil (N.Z.) use Methyl bromide, Sulphuryl fluoride, Cyanide (bananas) and Phosphine (grain).

I have also had the experience were the need for blanket fumigation has been averted when the source of infestation was located. Once this was removed the problem disappeared.

Eradication and control

As previously stated it is no longer acceptable to simply fumigate collections on a regular basis using fumigants which are damaging to both humans and the environment.

A number of alternatives are now being used which are considered safe and effective. These are freezing, anoxic treatment, inert gases and conventional fumigants under strictly controlled conditions.

Freezing is effective if done properly, it requires the object to be sealed in a polythene bag frozen as quickly as possible to reduce the formation of large ice crystals which may damage fibre and the possibility of insects going into diapause before they are killed.

The temperature should be below -20 C[2] where the object is to remain at this temperature for a period of 3-7 days. It is then thawed slowly before refreezing and leaving at the -20 C temp for a further 3-7 days.

The objective being to prevent eggs hatching and to eradicate any insects which may have survived the original freezing. The item may then be left in the bag for storage. This method is regularly used for bird specimens at the Museum of New Zealand.

Anoxic treatment involves a sealed environment from which the oxygen is removed to below 0.1% using a vacuum. The oxygen may then be replaced with an inert gas such as nitrogen.

[2] A domestic chest freezer can be used as their normal operating temp. is below -20 C

Another method is the use of oxygen scavengers ("Ageless" Z2000 oxygen absorbing pellets of iron powder) which do not require expensive equipment like a vacuum chamber only a vacuum sealed polythene bag or sealed plastic container.

Residual sprays - "Permigas" (permethrin in aerosol form) and "Coopex"

"Permigas" is a residual spray with active ingredients 4g/Kg Permethrin, 1g/Kg Pyrethrum, 5g/Kg Piperonyl Butoxide. It is propelled from the cylinder with CO2 and is used for spraying dried plant material and as a general pesticide. It is a contact spray which requires the insect to come into contact with the substance before taking affect.

"Permigas" is also available as an automatic pest control system used for space control. Micro-droplets of the substance are automatically sprayed into the atmosphere at predetermined intervals, usually every 15 minutes.

This system is very useful for warehouses and closed storage areas, but can be expensive to install and maintain if properly plumbed in.

Another product is "Floragas" used for spraying plant material such as floral displays in exhibition galleries. This is the same as "Permigas" but does not contain Piperonyl Butoxide.

"Coopex" is Permethrin in powder form which is dissolved in water before spraying (a garden spray will do). This is best for external use around building perimeters for example, not within collection areas.

Aromatic pest deterrent in the form of Camphor is still widespread for deterring insect pest. It would appear to be

very effective but the quantities required make it hazardous to staff working within storage areas. A space control system may be a suitable replacement for camphor, although it is uncertain whether these systems are effective enough to penetrate storage cases where the problem is most likely to occur. Some users report people reacting badly to the spray when used in enclosed office spaces.

Space control systems are used for control of smells and the application of pesticide in large grain and other storage areas, and areas which are left unattended for long periods.

Very simply the system is either brought in periodically or plumbed into the building structure permanently. A solid state timer is set to emit a measured amount of Permigas insecticide at regular intervals.

The insecticide is delivered in micro-droplet form and remains in the air being moved by air current. It can remain in the air for up to 2 hours eventually settling on surfaces and may remain effective as a pesticide for 2 weeks. After this period the chemical breaks down to become harmless.

Mould is very difficult to eradicate completely, the most effective way to avoid this problem is environmentally. That is by controlling the environment at a level which prevents growth, less than 65% Rh and a well ventilate area.

Fumigation with "Vikane" (Sulphuryl fluoride) is the fumigant most often used by the Museum. It is generally considered safe for objects and the preferred fumigant for museum collections, unless there is Sulphur present in the object being treated. It can also be used in a portable fumigation bubble which is brought onto the site avoiding the need to transport collections away from the museum.

This is often important when security is an issue and reduces the risk of damage which may occur when transporting collections.

The fumigation bubble is a method developed by Colin Smith at Rentokil U.K.

Any other form of fumigation required by the Museum is now done off site usually at Ministry of Agriculture (MAF) when required.

Recent developments

"PEST CONTROL IN MUSEUMS"

A workshop emphasising non-toxic fumigation techniques

Australian Museum, Sydney, Australia March 25-29 1996

The workshop presented an opportunity to discuss recent non-toxic pest control methods. There are a number of products being tested at present, those discussed at the workshop which offer potential to the museum community are:-

Insect growth regulators

Target the nervous system of some insects altering it's normal growth and reproductive pattern. This method is effective but time is required to see any result because it attacks insects in the juvenile state the insect does not then reproduce but does continue to grow out it's normal life cycle.

Baited traps

Are used to attract specific insects using either food extract or sex pheromone as an attractant. Insect caught can then be clearly identified and specific treatment developed to eradicate them.

Bait is presently being used to control mice within a large storage area at the Museum of New Zealand. The bait can be monitored for activity and baits changed to lard or various grains to prevent mice rejecting it. The bait not only kills mice eating it but provides a guide to the extend of activity and where outbreaks occur.

This prevents the problem becoming too widespread and allows time to respond effectively to new outbreaks.

Heat treatment

Heating to temperatures above 45C is a method presently being tested on museum objects. This does have it's uses but requires care and an investment in expensive monitoring equipment.

Low oxygen treatment

Objects are sealed into an air tight bag or container. Air is removed either by flushing or vacuum and sealed. Nitrogen is then flushed through the enclosure while an oxygen monitor measures the actual oxygen level until it is reduced to less than 0.1%.

Because leakage is likely to occur there are two options to follow

1) continue flushing with nitrogen for the period of treatment or,

2) seal the container or bag after adding a sufficient quantity of "Ageless" Z 2000 oxygen absorber. This will absorb any oxygen which may leak into the container. The sealed bag is then left for a period of 2 weeks to complete treatment.

Conclusion

Pest control in the past has been

a reactive approach followed by overkill. Pest management requires;

- An effective quarantine programme for incoming material, together with suitable treatment method when required.
- Keeping a close watch on other possible sources of infestation and preventing entry of pest into the collection storage area.
- Maintaining a stable environment and avoiding potential for moisture within the building.
- Eliminate any potential for providing a supportive environment for pests by keeping storage and work areas clean and free from food.
- Trying to avoid external conditions which may attract insects towards the building.
- An effective monitoring programme to detect the presence of pests.
- An effective eradication system based upon the species to be eradicated.
- Deployment of non-chemical methods (bait and traps)
- Evaluation of results and thoughtful planning of treatment response.
- If required, chemicals are to be deployed in a carefully specified manner, using only the minimum affective amount.
- Re-evaluation of results and modification of treatments.

References:

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Conservation Analytical Laboratory

Smithsonian Institution, U.S.A.

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by, Colin Smith

Rentokil Group, UK

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Editors: Calderon, Moshe & Barkai-Golan, Rivka

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EMERGENCY RESPONSE TO INSECT INFESTATION

Fortunately an emergency of this kind is unusual, it is often the need to relocate a collection or,an area is suddenly disturbed when it becomes apparent infestation has taken place, what to do?

Advice was obtained from Ricardo Palma, Entomologist at the Museum of New Zealand, and Rentokil (NZ). The following procedures were compiled from their comments:-

1) First **identify** the insect or pest. There are several sub species of most pests it would therefore be wise to catch one of the pests for clear identification.

2) **Containment.**
If possible try to contain the infested area or object to prevent further contamination this may require anything from enclosing one item in a polythene bag to sealing doors and windows of a room.

3) Decide upon **effective treatment.** Having identified the pest choose a treatment which is suitably effective and as environmentally safe as possible. The treatments available range from gas fumigation, chemical sprays, UV/electronic, freezing, various baits and traps to environmental change.

4) **Small objects**
(e.g. books)
If there are not too many, seal small objects into a polythene bag to await treatment.

5) After treatment **check enclosed areas** which may still be infested e.g. boxes and cupboards. It is recommended that small items be placed within a polythene bag for a period after treatment in case there are eggs which may hatch later.

O.A. (Tony) Clarke,

Preventive Conservator
June 1996

PERSONAL SAFETY

ALL pest control products must be considered harmful. If they will kill insects and other pests they certainly have the potential to cause injury to humans.

- Read instructions carefully before handling
- Wear overalls, face mask, goggles and gloves when using these products.
- Ensure there are no other people (or animals) in the area who may be injured by your actions.
- Display a sign to warn others of your actions.
- Ensure somebody else at least knows of your intentions and if possible are available to help in an emergency.
- After fumigation ensure the area is safe to enter and there are no pockets of fumigant in cupboards, boxes or other enclosures.
- Residual sprays will leave a deposit upon surfaces, avoid touching surfaces and wash your hands before eating.

Keeping bugs away, Tony Clarke, preventive conservator, fights off a gargantuan at Shed 11.

TRAINING

MAANZ / MEANZ / MDF	**MUSEUMS CONFERENCE Community, Visitors and Experience in the Museum**	**Date: 18,19, & 20 November Dunedin Public Art Gallery Otago Museum & Otago Settlers Museum**
ICOM (MPR) AAM	**CULTURAL HERITAGE TOURISM International Committee For Marketing And Public Relations**	**19 - 23 October Washington DC Contact Roger Smith**
THE VICTORIA GOVERNMENT OFFICE FOR COMMUNICATIONS AND MULTIMEDIA	**INTERACT 1996**	**24 - 26 October Melbourne, Australia Contact: Mark Bergin Ph (00 613) 9651 0807**
MUSEUMS AUSTRALIA INC.	**MUSEUMS AUSTRALIA 1996 CONFERENCE Power and Empowerment - Preparing for the New Millenium**	**30 October - 2 November 96 Sydney Convention Centre Contact: Museums Australia Ph (00 612) 358 1760**
THE AUSTRALIAN KEY CENTRE FOR CULTURAL AND MEDIA POLICY	**NEW INSTRUMENT SEMINAR - New International Copyright Regime**	**2 day seminar late 1996 Faculty of Humanities Griffith University Queensland 4111**

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ANNUAL CONFERENCE
The New Zealand Professional Conservators' Group Incorporated
ROTORUA 1996
DATE: *17th October 1996`*
VENUE: *Rotorua Museum of Art and History*

PROGRAMME

8.30 a.m.	***REGISTRATION***
9.00 a.m.	**John Perry, Director Rotorua Museum of Art and History** Welcome and introduction to Rotorua Museum of Art and History in the "Bathhouse" Buildings, Rotorua's Sanatorium : Its chequered history.
9.30 a.m.	**Dave Pearson, Architect Bathhouse** Past architectural changes : Current and future restoration plans.
10.00 a.m.	***MORNING TEA***
10.30 a.m.	**Ian Bowman, Architectural Conservator** The conservation plan for the Regent Theatre in Palmerston North.
11.00 a.m.	**Jack Fry, Private Conservator** The conservation of wall panelling in Parliament. The range of problems encountered when treating Maori carvings and veneered panels.
11.30 a.m.	**Tracey Waters, Private Textiles Conservator** A survey of textile wall coverings in a number of English historic buildings : Past and present treatment options.
12.00 noon	Report on Heritage Survey by Officer of the Commission for the Environment.
12.30 p.m.	***LUNCH***
1.30 p.m.	**Peter Maxwell, International Conservation Services** Sculpture conservation work in New Zealand.
2.00 p.m.	**Valerie Carson, Textile Conservator Museum of New Zealand Te Papa Tongarewa** Developments in headwear. Support systems for storage and display.
2.30 p.m.	**Rangi Warnes, Textile Conservator Museum of New Zealand Te Papa Tongarewa** Developments into deterioration of black dyed flax fibre involving Industrial Research, Wellington and the British Museum.
3.00 p.m.	***AFTERNOON TEA***
3.30 p.m.	Tour of local architectural marvels Guided Government Gardens guide (Blue baths, Ti Runanga and various memorials).
4.30	Assemble on Rotorua Museum of Art and History steps for departure to Tunohopu marae.

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